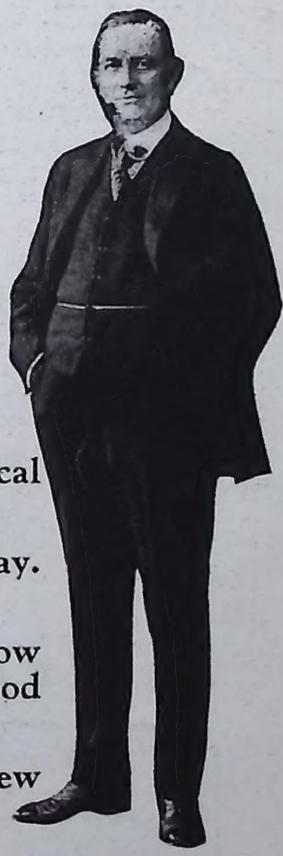
CANADIAN
MOVING PICTURE
DIGEST

Vol. 19, No. 27 TORONTO 2, CANADA November 5th, 1927

HOW I SELL M-G-M PICTURES!

By an M-G-M Salesman



1 — ORGANIZATION: M-G-M Studio has more practical showmen-producers than any company.

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4 — PROMOTION: M-G-M gets back of its product with new promotion ideas all the time.

5 — YOUNG BLOOD: Exhibitors prefer to be with the company that's young and progressive, rather than those with routine methods and ideas.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

BULLETIN BOARD

Metro-Goldwyn-Mayer

LIVE WIRE EXHIBITOR!

MARGARETVILLE, N. Y.—Clarke Sanford of the Galli-Curci Theatre has aroused public interest by the introduction of the most unusual short pictures ever shown here. Among them are a series of U.F.A. Oddities produced in far corners of the earth, as well as an all-Technicolor picture called "The Flag." Mr. Sanford says his new idea has met with gratifying public response.

HOLLYWOOD EXCITED!

HOLLYWOOD, CAL.—News has spread fast here about the surprise preview showing given by Ted Buell of West Coast Theatres to Marion Davies' new production, "The Fair Co-ed." Local opinion declares it is the biggest success since this Star's "Little Old New York."

BROADWAY BUSY!

NEW YORK, N. Y.—Theatrical history is being written this Fall along the Great White Way. Broadway watched the big Capitol Theatre pack them in last week with Ramon Novarro in "The Road To Romance" which shattered every record at this house. Another attraction that is enjoying trade attention is "The Garden of Allah," breaking Embassy records in its 9th week at twice-daily legit prices.

STUDIOS ACTIVE!

CULVER CITY, CAL.—Probably the most active studio on the West Coast right now is Metro-Goldwyn-Mayer. Officials watching the completion of "West Point" starring William Haines regard it as his greatest work thus far. Lon Chaney has finished a new role in which he plays a hypnotist and great secrecy is being maintained about it as the surprise picture of months. Chaney has commenced to fim a thrilling underworld story. John Gilbert is being congratulated on "Man, Woman and Sin" which, observers predict, will be more popular than this star's "Flesh and the Devil." Fifteen units are working day and night at this mammoth studio.

BERLIN CHEERS FILM!

BERLIN, GERMANY—The biggest ovation ever given a film was accorded "Flesh and the Devil" at the Gloria Palast. M-G M pictures are favorites here.

DETROIT SEEKS RECORD!

DETROIT, MICH.—The Madison Theatre seeks the record for longest run of "The Big Parade" at popular prices. This film marvel is now in its 4th week. It played 3 weeks at the big Capitol, N.Y. and is enjoying other amazing extended runs at popular prices.

I remember when other companies were foremost in the news. Now it's Metro-Goldwyn-Mayer
You bet! And those M.G.M fellows are wise. They're not resting on their laurels like former leaders. They're going right ahead and doing better all the time

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Nothing Up Their Sleeve

RAY LEWIS

THERE are a number of new theatres opening around Toronto and presenting double bill features, in addition to vaudeville, a comedy, etc.

It looks like too much for the money; and in case of a "lean" time, what is the exhibitor going to have up his sleeve to get them in? Nothing, he has played all his cards; and his next bet will be to reduce his price as an inducement.

It is poor policy to either reduce the quantity of your show, or the price thereof.

Quantity can only be reduced when quality is substituted, but when the double features are of the quality which have been played as road show attractions at one-fifty, how can you as an exhibitor improve your quality?

In an interview with several exhibitors, the consensus of opinion is that double bills are murderous. They cannot be good business for producers since the price of features played on double bills must be reduced; and already the time has arrived in Toronto when exhibitors are buying ten dollar features, the same exhibitors, who were able to pay their forty and fifty for the same kind of an attraction. I am talking now of the suburban houses of average capacity.

This season's product has been made, it was not produced to sell at ten dollars on a double bill basis, but with this regime established, it looks as if producers will begin to produce the kind of stuff that is good enough to double feature; and which can sell after its first and second run at ten dollars.

It is taking the Industry back quite some years when this policy begins to prevail; and should the quality of motion pictures deteriorate from its present standard, being an exhibitor or producer, or distributor, will not be a profitable enterprise, for the public will refuse to be bored; and will not patronize those theatres which offer poor quality in product.

I am of the opinion that double bill features hurt the attendance at the theatres which are in the first run class, for their residential patrons have already learned that if they wait one week they can see the advertized feature plus another nearer home.

I am of the opinion that the double bill feature will hurt road show presentations of feature pictures, although this road show proposition is one which the Industry could very well do without, except in cities where the population is in excess of a million; and a floating population makes up the theatre patronage.

I am in favour of presenting entertainment to the patrons of motion pictures; and entertainment comprises variety; and variety consists of a news reel, a comedy, a feature and any other novelty an exhibitor wishes to introduce into his theatre in addition to his music.

I do not believe that double features furnish entertainment. No one wishes or expects to be thrilled twice in the same evening. One picture's thrills is certain to kill, or act as an anti-climax in respect to the other picture's thrills; and no one can keep interested in two different stories, presented within the space of two hours, sufficiently to make the picture go over successfully.

This double feature bill proposition also kills patronage which is accustomed to attend a picture show twice weekly, for very few people will feel inspired to see four feature pictures in one week; and that is what happens providing a patron goes to his suburban theatre twice weekly.

If exhibitors would talk to their patrons they would find that they do not want double bills, they like the short subject comedies and novelties, and the news reel.

Some exhibitors claim that the double feature is getting them money. It may be that playing two features they feel they have to give their show a little more attention than usual; and this may be getting the money, but in my interviews with several exhibitors, I have found that the double feature in many cases is not getting any more money than the single feature did; and some of the houses playing single features and a balanced bill are topping the business of those in their district playing double features.

A theatre will not run itself. It needs personal attention to get the business. Buying a picture and opening your box-office will not draw them in. I have noted that the successful houses have managers who are showmen, who use every bit of their showmanship brains to draw in their patronage.

When a theatre cannot get business with a balanced programme of standard quality, the fault is not in the entertainment, but in the management; and instead of doubling your features, I would advise exhibitors to double the effort they put back of their programme; and if they cannot put their show over, acknowledge that they are not showmen and get into a business which they can handle to more profitable advantage.

Ray Lewis

Ray Presents

ERNEST OUIMET is in Toronto. He needs no introduction to Canadians for his long association with Pathe, whose "Cock-A-Doodle-Doo" trademark he familiarized throughout Canada, made the name of Ouimet in Motion Picture circles here an outstanding and reliable one.

Mr. Ouimet believed in a Canadian Picture Industry, he handled a great deal of product of distribution and he handled it successfully.

WHEN Mr. Ouimet decided to go to California for producing purposes, he sold his Pathe franchise to the Regal Films; and no one was more sorry than The Digest to see Mr. Ouimet out of the distributing end in Canada, for no one believed in The Digest more than Mr. Ouimet, no one gave The Digest greater support.

IN TALKING about support, it is interesting to analyze what support means, for it involves both moral and commercial angles. Mr. Ouimet's support consisted of this attitude, "Canada must have its own Motion Picture Trade Paper, published by Canadians;" and to this purpose Mr. Ouimet contributed twenty-five thousand dollars, five thousand dollars yearly for five years, giving The Digest a five year contract to indicate his faith in such an enterprise. The Pathe Rooster grew lustily, and he crowed weekly in the pages of The Digest; and the results of his virility were golden eggs at the box-office of exhibitors throughout Canada.

MR. OUIMET'S name became associated with similar contracts, contracts verbally which were as binding as those sealed and witnessed legally. What he said he meant; and those who had the pleasure and honour of doing business with Mr. Ouimet had no cause for worry, he "carried on" straight through, a gentleman in the Industry of Motion Pictures, a man of honour. We hope that Mr. Ouimet will remain in Canada interested in our Industry of Motion Pictures.

THE AMUSEMENT TAX reduction became operative Nov. 1st.

THE CONTROLLER of revenue for the Province of Ontario has reprinted the Theatres and Cinematographs Act and the Regulations made under the authority of that legislation. The changes are not numerous.

It will be recalled that the Amusement Tax Act was amended last year by adding the following clause:

"The provisions of this Act shall not apply, save as to pass or complimentary admission, to persons paying not more than twenty-five cents in all for admission, reserved seat, and other charge."

Under this Clause no amusement tax tickets will be required where the price of admission is 25 cents or less.

The Regulations under the Amusement Tax Act have been changed as follows. Clause 2 (e) (1) has been struck out. Clause 2 (e) (2) has been amended to read:

"A two-cent amusements tax ticket shall be sold and delivered to each patron of a place of amusement, paying more than twenty-five cents and not more than forty-five cents for admission and reserved seat."

Clauses 2 (f) and 2 (g) have been cancelled and the following section has been substituted:

2 (f) *"No owner of a place of amusement shall sell, permit to be sold or have on his premises an admission ticket without the price of admission printed thereon, nor shall he sell or permit to be sold an admission ticket at a price other than the price printed thereon."*

One new Regulation has been added which reads:

"The Minister may, in lieu of collection of the tax as provided by the Act and Regulations, accept ten per cent (10%) of the gross receipts."

Regulation 5 is practically new and now provides that permanent records must be kept by the owner of a place of amusement setting forth daily attendance, price of admission, etc., and provides also that the owner shall keep on hand samples of all admission tickets used until authorized to destroy the same.

These are the important changes but the attention of amusement owners is particularly directed to Regulation 2, Sec. (f) quoted above which provides that no ticket can be used other than one bearing the exact price of admission. There is no provision in the new Regulations which prevents a theatre owner from taking admissions without giving an admission ticket in exchange. The delivery of the proper amusement tax ticket to the person being admitted would seem to be quite sufficient.

IT IS to be hoped that our Government will see the wisdom of eliminating this tax up to and including fifty cents, before 1928 greets its Christmas.

SHORT TALKS ON SHORT FEATURES

Ask Me Another!

Ques.: What are the best known short subjects on the screen?

Ans.: What an easy question! Every wise exhibitor knows that the answer is Lupino Lane comedies, Big Boy, Lloyd Hamilton, Johnny Arthur, Dorothy DeVore, Larry Semon, Mermaid Comedies, Cameos, Hodge Podge, Bruce Scenics, Felix the Cat, Curiosities and British Gaumont Weekly News Reel.

Ques.: What company can give you prompt service with these entertainments?

Ans.: Why, Educational—of course! That company has been mistress of the Short Subject Sea for seven years. And it bats one hundred per cent every day of the year.

E. W. Hammons
President

CANADIAN EDUCATIONAL FILMS LIMITED

Educational Pictures
THE SPICE OF THE PROGRAM

TORONTO THEATRES

UPTOWN — "Mockery," with Lon Chaney — Metro-Goldwyn-Mayer. Class B plus. Lon Chaney is such an intelligent artist that it is always a pleasure to see him in a picture. Each interpretation is thoughtfully carried out and expressed. In "Mockery" Chaney as the slow-witted, dull-brained Russian serf, is consistently true to the breeding and environment which such a character would manifest, and his artistic portrayal of the serf's mental effort is what makes Chaney's work always outstanding upon the screen. Here is a type true to Russia, a peasant serf who has never learned to do more than follow the natural instincts of his body without any consciousness that he possessed a physical asset called "a thinking brain." A beautiful woman crosses his path, during the war days; and in making him her serf, in designating him friend, the first awakening comes to him, and is spurred on to the desire to possess through the propaganda of man equality preached to him in the household of a war profiteer, by one of his servants. What I like about "Mockery' 'is that it runs true to form. The Countess marries one of her society standing; and the serf does not blossom into a master-mind, but remains the faithful dog of the Countess, taking not only a beating for her protection, but a murderous assault at the hands of the other revolutionists that were on the war-path for the extermination of Russia's aristocracy. The work of beautiful Barbara Bedford was excellent, quiet and expressive. The direction by Benjamin Christenson good. This is not a weighty feature, but a very good one. Charles Puffy as the gate-keeper contributed a good bit.

TIVOLI — "American Beauty," with Billie Dove and Lloyd Hughes — First National. Class B. Billie Dove is lovely. She reminds me of Katherine MacDonald ,only Billie Dove has a much more expressive face; and can be emotional when the occasion demands it. As the "food-checker," in a fashionable hotel, who poses as Millicent Howard, a lady of fashion, she does entertaining work. Lloyd as the mining engineer in love with this "butterfly" has not a weighty role, but gives Miss Dove the necessary congenial support. Margaret Livingston as the "catty woman" is a good looking cat; and her impersonation was amusing and interesting. The plot is thin, but it spins along entertainingly under the able direction of Richard Wallace; with some originally amusing moments. The plot adapted from a story by Wallace Irwin. The scenario by Carey Wilson.

SHEA'S HIPPODROME — "The Wise Wife," with Phyllis Haver—Pathe-DeMille. Class B. The story revolves around a wife, who is wise enough to acept a situation which involves her husband and another woman in a love affair. She is wise in that she sets out to show both husband and his beloved that their love is only an infatuation and it has no lasting qualities. There may be wives who are so "wise;" and who take such chances of "winning out," but despite the scepticism which the plot inspires the idea and developments are amusing and the picture is pleasing. Phyllis Haver as Helen Blaisdell, gives, as always, a worthy characterization. The direction by E. Mason Hopper was good.

PANTAGES — "The College Widow," with Dolores Costello—Warner. Class B. An adaptation of the play with Dolores Costello as the college president's daughter. This little daughter does some "vamp" work when she uses her fascinating charms upon some rugby satellites in order that they may attend her father's college; and strengthen the school's team sufficiently to defeat a rival rugby team. Dolores Costello is always good to look at, and pleasingly gracious in her characterizations. The direction by Archie L. Mayo adequate.

LOEW'S — "A Gentleman of Paris," with Adolphe Menjou—Paramount. Class B plus. This is a big house feature made for those who have enjoyed Paris in their imagination or who have an imagination which can enjoy the unconventional. Menjou is again the compensation for misunderstood wives; and the enlightener of maidens who have not yet entered into the content of marital felicity. As "A Gentleman of Paris," the said gentleman is betrothed to a charming maiden, but being betrothed has not dampened his ardour for being of "service to ladies," even his valet's wife proves an appetizer to this "gay bird." There is plenty of suspense when the valet discovers that his wife, unlike Caesar's, is not above suspicion, and since this valet has the office of shaving the "gay bird" one wonders in trepidation as to whether that blade will slip and cut our hero's soft-skinned throat. The scenes which follow the arrival of the fiance and the father are "la-la-la-la-la," for the valet phones many women to find out where his master is; and most of these ladies appear to be bed-room beauties; one of them apparently has company. but not our hero. Harry D'Abbadie D'Arast directed most cleverly. The scenario is by Benjamin Glazer. The material is sophisticated, made for people who enjoy "the smart" things of life. Menjou is delightful and his supporting cast excellent.

FOR SALE

Wurlitzer, style H, Automatic Combination Concert Piano Organ Orchestra, cost $5,200, is in very good shape. Bargain at $500. Demonstration at any time (price no comparison with quality of this instrument).

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Neighborhood Theatres

PALACE — "Cat and the Canary," with Laura La Plante—Universal.

ST. CLAIR — "Good As Gold," with Buck Jones—Fox. "Spring Fever," with William Haines and Joan Crawford — Metro-Goldwyn-Mayer.

COLLEGE — "Swim, Girl, Swim," with Bebe Daniels — Paramount. "Lost at the Front," with Charlie Murray and George Sydney—First National.

BEACH — "Fighting Eagle," with Rod La Rocque — Pathe-DeMille. "Adam and Evil," with Lew Cody and Aileen Pringle — Metro-Goldwyn-Mayer.

CAPITOL — "Out All Night," with Reginald Denny—Universal. "Road to Romance," with Ramon Novarro — Metro-Goldwyn-Mayer.

RUNNYMEDE — "Cat and the Canary," with Laura La Plante—Universal.

ALHAMBRA — "Spring Fever," with William Haines, and Joan Crawford — Metro-Goldwyn-Mayer.

OAKWOOD — "Hard-Boiled Haggarty," with Milton Sills — First National. "Cat and the Canary," with Laura La Plante.

Famous Players Offer To Buy Eastern Theatres

Current Assets Over Liabilities Are Doubled.

Famous Players Canadian Corporation has made an offer to buy Eastern Theatres Limited $28.00 on the common shares being included in the offer to shareholders.

The net earnings of Eastern Theatres for the year ending August 26th last, before deduction for depreciation and income tax, amounted to $147,-863.16 as compared with $155,410 the previous year and $122,159 two years previous.

After deduction of charges, the net profit was $105,003.54 against $86,-896.21 in 1926 and $55,737 in 1925.

Current assets 1926-27 totalled $166,953.71 and current liabilities $21,411.74, against $78,066.16 and $12,007.73 respectively in the former statements.

Theatre property was up from $595,-585.37 last year to $650,544.90 and good-will, franchises, etc., were taken in at the same figure, $850,000.00. Deferred charges were reduced from $27,422.01 to $8,292.21.

A great portion of the increase in current assets is attributable to the acquisition of $90,000.00 of Dominion of Canada bonds, the amount held this year having a par value of $150,000.

Capital stock $500,000 of 7 per cent cumulative preferred with $800,000 of common outstanding. The surplus account at the beginning of the period stood at $170,627.47.

To this sum was added $47,289,73, being the adjustment of depreciation reserves and income tax and the net profit, less dividends of $35,000. The total carried forward at the end of the period was $287,920.70. Mortgages payable were reduced from $68,-458.34 to $66,458.34. Annual meeting of the company was held at the Pantages Theatre, Toronto, Thursday, November 3rd.

The directors, who own the majority of Eastern Theatres Limited, unanimously accepted the offer of Famous Players Canadian for purchase of common. Conditions of offer proposes that at least 75 per cent of the issued shares must be deposited at the office of the Montreal Trust Co., 61 Yonge Street, Toronto, not later than November 21st.

Loew's London Theatres Still Pay Dividends

Loew's London Theatres' preferred stock pays 7 per cent dividend, and the 6 per cent on common is still being paid.

CANADIAN PRODUCER GREETS MISS ONTARIO

By a special arrangement, through Tom Logan, Manager of the Capitol, London, Ont., Al Christie, London-born producer, greeted Miss Leon McAulay, "Miss Ontario," who was welcomed to the Motion Picture Colony of Hollywood.

"Miss Ontario" was welcomed at the station by a special committee including Neal Burns, Joan Marquis and Gail Lloyd. "Miss Ontario" won the Famous Players Screen Opportunity Contest conducted in thirty-eight Canadian cities.

Miss McAulay was accompanied by her mother.

BRAMPTON FULL UP IN REGARD TO THEATRES

In a press interview, L. H. Moorehead, owner of the Capitol, Brampton, Ont., stated in answer to a rumour of a proposed new theatre, that the town could not take care of another motion picture house. The population of Brampton is 5,000 and Mr. Moorehead states that if anyone desires to build he will sell his theatre to those interested.

Ingersol Theatre Talk Provokes Conflicting Stories

Ingersol's proposed new theatre on King St., appears to have precipitated many conflicting stories. Mayor Brady, however, in a press interview stated that he had received no word from Mr. Stewart of London, who proposed to build the Ingersol Theatre that a change had occurred in his plans.

Jubilee Theatre Co. Ltd. Receive Theatre Permit

A charter has been granted to the Jubilee Theatre Co. Limited, for the purpose of erecting and operating a theatre in the Red Store district, Sarnia, Ont. The provincial directors as named are: Fred H. Walker, merchant, Sarnia; Frank J. Miller, farmer, Sarnia Township; J. Gordon Logan, solicitor, Sarnia; C. J. Moore, accountant, Sarnia; and Norris M. Burgess, electrician, Sarnia.

CINEMA CITY, CANADA NEAR VICTORIA, B. C.

James J. Wright of San Francsico and his associate, Major Bruce Carter, United States army retired, San Francisco, have purcahsed 925 acres of land comprising the "Brubidge estate," near the Colwood Golf Links, near Victoria, B.C., on which to establish Cinema City, Canada, a motion picture colony.

The price paid was approximately $100,000. The motion picture colony will cover fifty acres of the alloted space.

Three Found Responsible For Theatre Deaths

Ameen Lawand was Sentenced to Two Years for Montreal Theatre Fire.

The jury, sitting in judgment in the case of those involved in the Laurier Palace, Montreal Theatre fire, returned a verdict of guilty after twenty minutes deliberation.

Ameen Lawand, the proprietor, was sentenced to two years imprisonment. Michael Arie and Canielle Bazzi were also found guilty of manslaughter, sentence to be pronounced at the end of the term.

The theatre fire which occurred on January 9th, 1927, caused the deaths of seventy-eight children. Justice Wilson in charging the jury, said that it was admitted by counsel for the accused that children under sixteen, unaccompanied by adults, were allowed to enter the theatre, contrary to the law. Justice Wilson asked if the parents, or other responsible persons had been in the balcony, would they not have prevented the panic which occurred.

The accused had allowed the balcony to become congested, contrary to the law.

The stairway was but 3 ft. 9 inches wide. It was argued that five feet would seem a reasonable width of stairs; and although motion picture theatres do not come under the laws governing theatres and public halls, commonsense must over ride laws and by-laws.

It was further argued that the permits issued by inspectors did not free owners of theatres from liability in the event that the law had not been adhered to.

Justice Wilson stated that he found nothing criminal in the behavior of Bazzi and Arie after the panic developed. The judge also cited the fact that Lawand's absence from the theatre as one which would not exonerate him of responsibility.

Peter Bercovitch, K.C., argued that the breaking of by-laws should not enter into the case as they had not been the prime cause of the tragedy. The accused were not on trial for breaking municipal by-laws but for causing death; and the jury must hear proof that the admission of young children without parents was responsible for the panic. Counsel argued that had the parents been there the panic could not have been controlled, citing the Chicago Theatre fire as a case in instance. Ernest Betrand replying for the crowd, pointed out that if a shipowner overcrowded his ship and a storm arose at sea, causing loss of life, the ship-owner would be held responsible for the deaths. The accused had overcrowded their theatre balcony.

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Six F B O Companies On Location

All records for location trips from the F B O studios in Hollywood were broken this week when six companies scattered throughout the state of California to get scenes for as many pictures. From the sandy beaches of Catalina, where a score of bathing beauties and swimming champions were being filmed for scenes in "Her Summer Hero," to the snow-capped peaks of the High Sierras near Mammoth Lake. F B O cameramen were busy this week filming the scenic beauty of the golden west.

Ralph Ince took Lois Wilson, Lucila Mendez, Rudolph Cameron and others to Venice, Calif., to get scenes for "Coney Island;" Bob Steele, one of the trio of F B O western stars, went to Kernville with a score of Indians and cowboys to make "The Renegade" under the direction of Wallace Fox; Jerome Storm and a company of players to support Ranger, the dog star, traveled up the Big Cahunga river for scenes in "The Swift Shadow;" Tom Tyler, F B O western ace, loaded his gang in busses and trucks and dashed off to Warner's Hot Springs where the exteriors for "The Texas Tornado" will be made: and Robert DeLacy is still in the High Sierras making scenes for "Red Riders of Canada." Leo Meehan is the only F B O director who is staying at home and he plans to go away after some of the interior scenes are made for "Freckles," the famous Gene Stratton-Porter novel.

Peter Milne is putting into scenario form "The Michigan Kid," by Rex Beach, which Irwin Willat will direct at Universal City.

English School Mistress Asks for Canadian Films

Would Have British Isles Know More of Canada Through Screens.

Admitting candidly that her own ignorance of things Canadian had impressed her most forceably during her stay in the Dominion, Miss Whitaker, headmistress of a high school for girls in Gloucester, England, made the suggestion before the Women's Canadian Club luncheon at Ottawa recently that motion pictures on Canadian subjects should be distributed throughout the British Isles. They would create a far truer story of Canada than newspapers could possibly do.

Miss Whitaker attended the recent International Educational Conference at Toronto and since has been touring Canada, having won the Walter Hines Page travelling scholarship. Miss Whitaker has probably missed the thousands of feet of Canadian films depicting Canada which is now distributed throughout the British Isles.

"The Secret Studio" "Don Juan" Recensored

"The Secret Studio" and "Don Juan" were both recalled by the Hon. Dr. J. W. Monteith, provincial treasurer and re-censored by the Board, since they were first objected to by the readers of "The Globe," a Toronto morning daily. Prominent social workers passed their opinion on these films before they were released.

Theatre Decoration

is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

J. O. DOUGALL

Theatre Decorating Specialist

292 Borden St.—TRinity 3794—Toronto

MORE MUSIC IN OTTAWA THEATRES FOR PATRONS

Keith's, Ottawa, has added an orchestral overture to the regular programme, afternoon and evening, and excellent numbers have been rendered.

The Regent Theatre orchestra, which is under the personal direction of Orville Johnston, well-known Ottawa musician, has been increased from 10 to 16 pieces, adding five violins and a second piano. The orchestra pit had to be enlarged.

Mrs. Donat Paquin Injured In Accident

Mrs. Donat Paquin, wife of the proprietor of the Laurier and Eden Theatres, Hull, Quebec, suffered painful injuries in an automobile accident on the Aylmer road, near Hull, when her automobile turned over in the ditch.

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Round About the Studios

Be on the look-out for "Becky," Sally O'Neil's latest for Metro-Goldwyn-Mayer.

Kathryn McGuire, who is now devoting most of her time to playing leading feminine roles in feature length productions, is cast in a leading lady role opposite Dorothy Devore in her comedy, "Cutie," which has been completed at the Educational Studios. Miss McGuire was Lupino Lane's leading lady last season in his star comedies for Educational.

"Surrender," a Universal adaptation of the famous continental stage success "Lea Lyon" had its world premiere in the Colony Theatre, New York City, under the direction of Dr. Hugo Riesenfeld. Mary Philbin and Ivan Mosjukine are co-starred in the film, which was directed by Edward Sloman, best remembered for his direction of "His People."

Roy D'Arcy can't keep out of uniform —on the screen. He is again playing the type of role in which he made his first success in "The Merry Widow." In Ramon Novarro's newest starring vehicle for Metro-Goldwyn-Mayer, as yet untitled, D'Arcy is the villainous nobleman with perfectly appointed uniform and monocle.

Lorraine Eason will replace Josephine Borio as the feminine lead in "The Swift Shadow," an F. B. O. picture starring Ranger, the dog, under the direction of Jerome Storm, according to an announcement by William Le Baron, vice-president in charge of production.

This change was made necessary by the fact that Miss Borio met with an accident, which forced her to give up the part.

Miss Eason joined the company now on location at Fremont Pass, Calif., where exterior scenes are being filmed.

Dorothy Sebastian is one of the most "loaned" actresses at the Metro-Goldwyn-Mayer studios. She played a leading role with Columbia pictures, returning to her own studio in time to leave on location to play Tim McCoy in "Wyoming." The day after this production was completed she was loaned to Tiffany Productions.

Stephen Roberts has just finished directing Al. St. John in his first Educational-Mermaid Comedy on the new schedule, and has started on a short vacation. The St. John fun film is an automobile road race picture.

The director plans to take a trip to Oregon, Washington and northern California, and intends to spend part of his time hunting deer.

Announcement is made by Universal that June Marlowe has been signed to play an important role in the Jewel production "The Foreign Legion," which co-stars Norman Kerry and Lewis Stone under the direction of Edward Sloman.

"The Foreign Legion" is an adaptation of I. A. R. Wylie's thrilling story "The Red Mirage." Others in the cast include Mary Nolan, Crauford Kent and Walter Perry.

George Kibbe Turner's story, "A Ride in the Country," which was recently published as a serial in Liberty Magazine, is to be screened by Pathe under the title of "Walking Back." Vera Reynolds will be the star and William K. Howard will direct. The adaptation has been done by Douglas Doty and the production will be under the editorial supervision of Ralph Block.

Five more of Metro-Goldwyn-Mayer's short subject releases have been selected on the basis of particular merit for mention in the October issue of the National Board of Review Magazine. "The Lion Hunt," "The Parasol Ant," "Soaring Wings," and "Winged Death," all single reel subjects interesting and suitable for the entire family.

"Our Gang's" latest release, "The Old Wallop," is also included and especially recommended for young and old.

Reginald Denny's current moving picture which Fred Newmeyer is directing at Universal City will be called "On Your Toes." It was referred to in the studio variously as "Use Your Feet" and "Sporting Blood."

"Wolf Fangs," directed by Lew Seiler, has entered the fourth week of production near Bellingham, Wash. The cast includes Caryl Lincoln, Charles Morton, Frank Rice and James Gordon.

Dorothy Mackaill, charming First National star.

Marie Dressler, following her remarkably successful work in "The Callahans and the Murphys," and her new role in "Bringing Up Father," is the first player selected to support Marion Davies in "The Patsy." King Vidor will direct Miss Davies' new starring vehicle, which is an adaptation by Agnes Christine Johnston of the popular Broadway play by Barry Connors.

George Davis, featured player in Educational-Mermaid Comedies, has been granted a leave of absence from the Educational Studios in order to play a role in "The Caravan Trail" which is about to go into production at the First National Studios under the direction of Joe Brown. Davis is cast in the role of a cowboy, a comedy relief character.

Following Mary Roberts Rinehart's "Finders Keepers," which will be the last Laura La Plante picture for this current season, the fair Laura will start on an original which Universal has just purchased for her entitled "Home James," by Gladys E. Johnson. Milton Blumenstock is adapting it for the screen and writing the continuity. William Beaudine will direct.

Hugh Trevor has been announced by Officials of FBO as the male supporting lead in Buzz Barton's latest epic of the desert dunes, which will be released under the title of "The Pinto Kid."

Irene Rich is "The Desired Woman," in Warner's feature of that title.

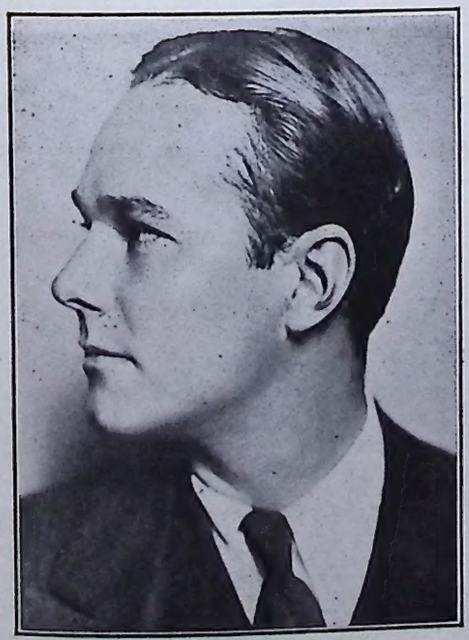
Scene from "A Sailor's Sweetheart," starring Louise Fazenda and Clyde Cook, and released through Warner Bros.

Jackie Coogan and Marie Dressler "talking it over." Both are Metro-Goldwyn-Mayer stars.

Lillian Gish starring in Metro-Goldwyn-Mayer's "The Enemy."

Ralph Forbes, supporting Lillian Gish in Metro-Goldwyn-Mayer's "The Enemy."

Virginia Lee Corbin, dainty First National player.



William Haines, star of Metro-Goldwyn-Mayer's "Spring Fever."

Colleen Moore, looks like Cinderella waiting for her "Prince Charming." Colleen is one of First National's best box-office attractions.

James Murray, star of "In Old Kentucky," a Metro-Goldwyn-Mayer feature directed by John M. Stahl. Mr. Murray is supported by Helene Costello.

Below is a complete review of "The Coward" from "Motion Pictures Today" edited by Arthur James.

The italics are ours.

"THE COWARD"

"F B O Production. Story by Arthur Stringer, directed by Alfred Raboch, starring Warner Baxter.	→	"The Coward" is one of Greater F B O's group of 30 Specials for 1927-1928.
"This story dealing with a man recovering his self-respect through hardships in the North-west is *exceptionally well handled*	→	Supervised by William LeBaron who was responsible for *Beau Geste, Monsieur Beaucaire, The Humming Bird, Manhandled, King of Mainstreet, Aloma, etc. etc.*
"and with an eye to the box-office stuff,	→	Always.
"It *should please everywhere* and the exhibitor is safe in booking it.	→	This has become a stock phrase with reviewers of F B O pictures.
" Warner Baxter, the star, is well cast and he is surrounded by an able cast. Freeman Wood, as the heavy, does some excellent work,	→	Its the F B O policy. Stars and casts are chosen to fit the story. Its the only safe and sane method.
"and in the episodes where the hero and villian battle there is some pretty hefty slugging.	→	Action is always in demand. Greater F B O is famous for it.
"F B O seems to have discovered the faculty of *hitting the box-office* angle with stories and they would do well to retain the same formula.	→	We discovered it a long time ago brother and we *have* done well by retaining the formula. That and exhibitors good will are our greatest assets.
"In this latest feature there is *everything necessary* for an evening of pleasant entertainment."	→	Resulting from the Master Showmanship of Greater F B O.

GREATER FBO

15,000 SHOWMEN CAN'T BE WRONG